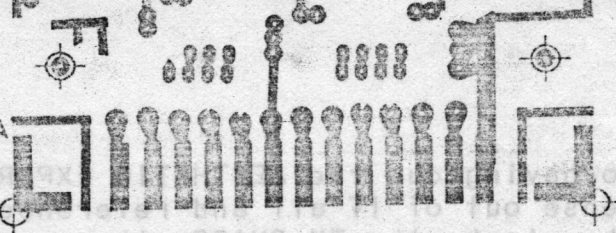


INNER & RUPTION-ING/LECTURE-ING > In-an-out of an ARTnIDEAS class thru NOVEMBER 5,6,7,8,9,10,11,12.

1973

SWAH

made in U.S.A.



((WELL WE'RE GOING TO GET STARTED THIS MORNING...today we have video-phil with us and he's going to talk about: TECK ART he's the head in the video area TECK-ART upstairs and runs the DATA BANK which is a kind of video-library))))))))))

iterate

WHILE WE ARE ON THE SUBJECT OF AESTHETIC EXPERIENCES, I WOULD LIKE TO RELAY THE LAST ONE WHICH I HAD: it has to do with our man-made technological environment. It may sound rather simple however it was a very complex and 'shaking' real-experience. It has to do with light; very powerful and 'space-y' light. Light as 'natural' stuff like that which comes from the sun and light as 'artificial' stuff which comes from light-bulbs and flourescent fixtures and tv tubes etc...(you know, that MAN-MADE STUFF)...

I WAS HOME IN MY OWN PLACE WHICH IS COMPLETELY BLACKED-OUT WITH PLASTIC SEALING OUT THE NATURAL LIGHT WHICH MIGHT COME THRU THE SKYLIGHT AND WINDOWS...IT WAS THE WEEK-END, WHICH IS A TIME THAT I GET INTO DIFFERENT KINDS OF ENVIRONMENTAL RYTHUMS TO PACE MY BEHAVIOR...THERE IS NO 8:00 GET UP AND COME TO SCHOOL THING/4:00 SCHOOL'S OVER-GO-HOME THING...

WELL, I HAD BEEN TYPING AWAY AND CAT-NAPPING AND EATING AND TYPING AND EATING AND...AND I HAPPENED TO GLANCE AT ONE OF THE 10 TELEVISIONS IN MY PLACE AND

THERE WAS A VERY NICE COLOR TV FOOTBALL GAME ON...NO SOUND, JUST COLORED-VISUAL STUFF WITH PEOPLE-PUSHING-GOING-ON-A-LOT...I WATCHED IT FOR TWO HOURS OR SO-REALLY NICE AND QUIET VISUAL WHAM-BANGS...SPECTATORS HOLDING UP THEIR LITTLE PORTABLE TV(S) TO SHOW ABC THEIR OWN BROADCAST AND CAMERA-MEN SCANNING THE SPECTATORS TO FIND PRETTY GIRLS AND SIGNS LIKE

GO-TEAM-GO/RAW-RAW-RAW/KILL/WE'RE NO. 1:::

NOW I KNOW THAT FOOTBALL GAMES HAPPEN IN THE AFTERNOON BEING AN OLD PENN STATE COLLEGE GRADUATE FROM WAY BACK THERE IN 1967; AND THEY ARE USUALLY OVER AROUND 3:00 OR 4:00 IN THE AFTERNOON...

WELL FROM THE 'FEEL' OF THE VISUALS I GOT THE SENSE THAT THIS GAME WAS ABOUT TO BE OVER SO I GOT UP AND STRETCHED AND DECIDED THAT I WAS HUNGRY SO I WOULD HAVE TO GOTO THE GROCERY STORE IN THE NEXT BLOCK TO GET SOME BREAD AND CHEESE AS I HAD EXHAUSTED ALL MY IN-HOUSE GOODIES IN THE PAST DAY OR SO...

I OPENED MY STREET DOOR TO STEP OUT OF MY PLACE: AESTHETIC EXPERIENCE... EN-LIGHT-ENMENT...

GOD-SAVE-THE-PRESIDENT-DICK

NO-people in the street...NO-cars zipping by...street-lights out in the immediate three blocks and it is obviously-NIGHT-black-night BLACKBLACKELACK

Now I knew it was mid-afternoon (football-TV-time) and not NIGHTNIGHTNIGHTNI

so i stood there going crazy: YES/NO:YES/NO:YES/NO: screeeeeeeeeeeeeeeeeeeeee

So having dug the AESTHETIC EXPERIENCE I decided that I would make some sense out of IT all and reference my TV GUIDE...I came back in and 'read' the clock, the TV GUIDE, the sound-of-the-game still being finished off:

"...9:45 PM...A NIGHT FOOTBALL GAME IN A LIGHTED FOOTBALL STADIUM..."

My orientation of watching TV with no sound, having no sun-light coming in, assuming football games in the afternoon...that is, having read that reality the way I did in complete faith had me 'up' in another bandwidth which is becoming more-and-more 'natural' in our increasingly more-and-more man-made technological environment.

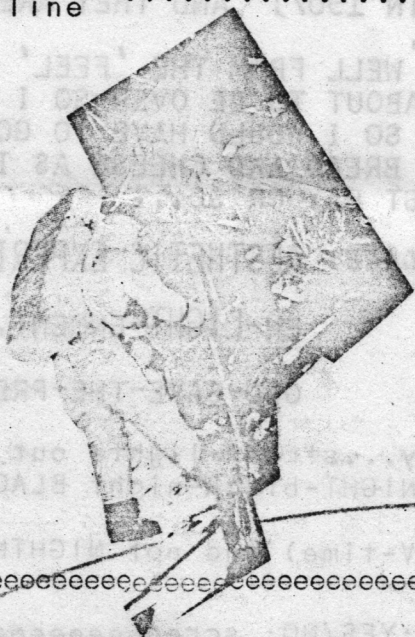
YES, IT WAS A NICE-FEELING...I TRY TO HAVE A NICE AESTHETIC EXPERIENCE EVERYDAY...and the way you do that is by changing your own environment when you are just simply conscious of that which IS your environment...aesthetic experience happens unto you; you can't 'try' or make IT happen...you can only change your environment and hang-around-awhile to live it out

Now I believe what we're supposed to be focusing on is the issue of TECHNOLOGICAL ART!

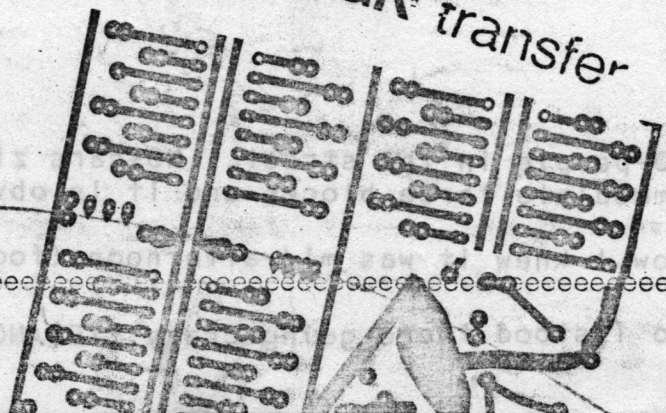
After-all this is an art-history class and you are studying the recent phenomena of what art-history calls 'tech-art'. We can (usually we do) get into this thing of trying to figure out whether tech-art is historically okay...okay to study...okay to do...okay to talk about etc. At least this is the feeling I get when I hear all the arguments and people discussing/rapping about technology and art. I am not particularly interested in any of those positions in art-history; however, I am more interested in what we are ...doing right now and that is talking (thinking-out-loud), primarily me thinking-out-loud because Phil invited me to come do-my-thing...and that's fun...but really what I am doing is sitting here in headphones transcribing the audio tape which I made when I was back there in a paranthetical expression in this line of type.....

JUST RECEIVED A PHONE-CALL AND A COME-ON-OVER (INVITE)...BE BACK IN THE

next light
line



chartpak transfer



SO, NOT BEING INTERESTED IN CONSISTENCY-OF-ARGUMENT WHICH OFTEN LEADS
TO WAR AND BAD FEELINGS AND NOT BEING INTERESTED IN ADOPTING ANY ONE
PARTICULAR POINT-OF-VIEW FROM ART HISTORY'S OFFERING OF WHAT
TECK-ART IS ABOUT

...you can use different kinds of clues and adopt any kind of behavior/sense making
patterns to get oneself oriented to this technology and art issue. We have a whole
'world' and beyond to reference our beings to when seeking information about teck-art.
If we want to expand our ideas-and-art then we have to look/find 'data' about that every
where; in any experience/time which we are in; that includes right here talking to you
all; typing/transcribing this-all from an audio recording; playing the game of a student
in an art-and-ideas class; riding the train home at night etc. and on and on... And I am
very interested in that orientation of 'everywhere' is any okay place/time
for getting-off and getting-on with it. .

We unconsciously assume that a little \$19.95 audio cassette recorder is
not enough to make teck-art...and that in order to really be significant
as an artist we have to use a \$995.00 Nagra audio recorder...as if there
is some important coalation between the financial cost of a tool and its
power to spue out teck-art. In fact we don't even think that its okay to
investigate a tool like an audio recorder with the same vigor which we
give-in to a tool-system like a painting studio.

LIKE our CULTURE (which is a man-made system of very complex values) has
the most of us so convinced of what the tools for making art are that we
have to become almost severely 'insane' in order to break-thru into the
clear 20th Century-blue of having a beautiful creative time.

HOW DO WE LEARN THESE CULTURAL VALUES? By just living around in our own
MAN-MADE ENVIRONMENT, like art schools...everything about an art school is
telling us what/when/how to do. It really is that simple. And it really
is simple to become a 'significant' culture-maker (artist) by simply playing
around with one's own environment. Anyone who is playing with his environ-
ment of man-made tools/values is a technological-artist. So you see we have
this beautiful view of a technological-artist as anyone who is interacting
consciously with some environmental data. So what's this stuff called:

"DATA"

(like)

ART is a channel selector on a tv set. Right now we have in Chicago
about 8 channels to tune into to experience the 'issue' of TV. So in our
school we have about 8 departments of art to tune-into to make 'art'. We
think that 8 channels are finite and that's it. Well, the spectrum of
places to tune-into are infinite...we're only using the 8 channels because
of thinking about TV in relation to financial 'value'. It costs \$15,000.00
per 30 seconds of use on the Johnny Carson TONIGHT SHOW if you are a user
of TV as we know it culturally-en-masse today. Of course the only 'user'
of TV presently is the big-bucks establishment businesses who want to ad-
vertise their products. That's what we do here at SAIC; the only users
of our 'set' is those who can pay the \$150.00 to advertise their products
(themselves as artist/stuff as art) in a one channel art-department out
of an eight channel spectrum. If you want to give/do something that is FREE
you hardly can do it...so we have what is called a communication-gap!

YOU KNOW, the per-verbial old cork-up-the-rectum to convince us that its only an 8 channel spectrum of competition/catastrophies/hero s/violence et al. Because thats the techniques you have to know in order to use the man-made 'set' or you just don't get on TV.

TRY DOING/GIVING SOMETHING FOR FREE TO THIS SCHOOL OR A CLASS AND OBSERVE THE TECHNIQUES THAT YOU HAVE TO RESOLVE TO IN ORDER TO LET-IT-HAPPEN...OBSERVE THE RESPONSE YOU GET FROM TEACHERS, YOUR FELLOW STUDENTS, THE ADMINISTRATION ET AL. THE RESPONSE GENERALLY IS IN THE REALM OF: "...unle\$ you have our value\$ you haven't done anything worthwhile; do it this way because this is the way it works..."

And we spend 8 hours a day here trying to figure out the way it works so we can get 'me' into an important role as an American Artist...

The 'spirit' of a creator is this-trick; THE FARTHER-OUT YOU GET THE MORE YOU SEE THE INFINITE SPECTRUM OF IT ALL INSTEAD OF ITS FINITE man-made departments...

Try to see America in that picture.....



IF you want to be a VIDEO-ARTIST then it's very simple; you use video-tools to do stuff and people will say; "Wow, you are far-out frontier artist using contemporary tech!"

IF you want to be a PAINTER then it's very simple; you use painting-tools to do stuff and people will say: "Wow, you are far-out frontier artist using contemporary tech!"

You see, there is a plethora of tools in our real-time contemporary environment. All the tools from the 'past' and all the tools from the 'present'. ONLY depending upon where you are AT, that is, how far-out you are, will your technological tools make sense.

Your 'art' simply is a measurement of where YOU ARE AT in all-time as a visual-I-zer. A painting or a video-tape or a performance is just another 'tool' man has created for his fellow beings to measure their sense-of-IT-all.

THINK ABOUT A THERMOMETER THAT WE USE TO TELL US THE TEMPERATURE OF OUR ENVIRONMENT LIKE OUR HOUSE...

WHAT DOES A THERMOMETER MEASURE WHEN IT IS FLOATING IN FREE-SPACE LIKE ALONG IN ORBIT WITH SOME OF OUR SATELLITES OUT THERE BEYOND OUR EARTH'S ATMOSPHERE

...?

(You do have all-the-time in the world so think about the thermometer 'bit'...)

*

EVEN THE CHANNEL OF 'ART' IS A SEVERE LIMIT ON OUR THINKING...WE THINK THAT THE ABILITY TO BE CREATIVE IS SOMETHING THAT IS THE SPECIAL-TALENT ONLY OF THOSE WHO HAPPEN TO ADOPT THE SOCIAL-CATEGORY CALLED 'BEING-AN-ARTIST'.

WHAT ABOUT THOSE OTHER FOLKS WHO ARE BEING-A-PHYSICIST; BEING-A-NURSE; BEING-AN-ADMINISTRATOR; BEING-A-ZOOLOGIST; BEING-A-HOUSEWIFE OR WHATEVER IT IS THAT TEMPORARILY HAPPENS TO BE ONES SOCIALLY-TAGGED GIG ?

DON'T THEY PUT-OUT STUFFS INTO OUR VISUAL ENVIRONMENT!

DON'T WE PUT-OUT STUFFS INTO OUR PHYSICAL, MEDICAL, POLITICAL, ETC. ENVIRONMENT...?

It is only a mater-of-degree as to who is outputting the most 'creative' stuff within any cut of the society you choose...creative-creatures are creative creatures and you can't tell by looking for a category to put them in where they are to be found most often. You can only sense it by being it no matter who or where you are.

Quite often people tell me they can't understand my writing (even those people who are supposed to be my institutional-superiors). Now what's that mean to me when they can't understand the writing. It only means that when they are 'being-a-reader' which is the same thing as being-a-physicist or being-an-administrator or being-a-housewife...when BEING-A-READER they can't get-out-there to the degree which I was out-there when writing.

YOU SEE IT'S JUST A DUMB-GAME OF MEASUREMENT OF PLACES...it doesn't 'mean' anything. I have nothing to say about teck-art. I am just sitting here in my headphones/running this stuff off an a ZROX machine for the practice of doing-it.

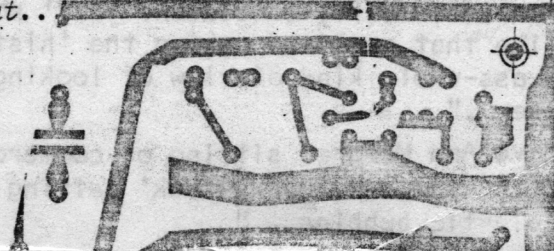
same

WHEN YOU HAVE understanding you immediately are at the/orientation-in-place...the writer didn't make you get-out there...the writing didn't take you out-there; 'BEING-a-creative-READER' you all of a sudden are there! You see, all writing can do is 'look' different at some level so you can see it (like put you in a situation so you have to use different techniques-facilities of your being to 'read') or you literally DON'T SEE IT. The same with teck-art; it only has to look different so as to be seen-as soon as it is seen it is understood to some degree. It really does work that fast...so fast that it's really very funny. That's why creative-creatures laugh alot at the most serious matters...like teck-art. It is so fast and simple that it's funny to be sitting here in an art-and-ideas class trying to figure it out...which is measuring it and slowing it down tremendously

HAVE YOU PICKED UP ON HOW FAST THE TIME-TENSES CHANGE IN THIS KIND OF WRITING??? IT IS A-HAPPENING SO FAST THAT I CAN'T EVEN SEE TIME-TENSES (CHANGES) ANYMORE...SO OF COURSE THERE IS NO OLD-GRAMATICAL HANDLE ON THIS WIREING...

TOO, THAT IS WHY I CAN'T SEE TECK-ART ANYMORE AS A 'TENSE' THING TO GET ALL SHOOK-UP ABOUT TRYING TO FIGURE IT OUT...i need alot of SLOW time to type this and DO-IT-OUT-.....

You don't know it yet but what I am going to do is come into your class a few hours from this writing and hand to each of you a ZROX copy of this writing. You will understand at some level that that is what I am doing when I do it (when we do it). Now reading this you will understand that past interaction experience differently...because 'creative-reading' changes the past. Likewise, my inter-ruption of your class in the present makes to some-degree your future sense/'present-reading' of this past-print-out. It gets stickier as you go on trying to figure it out...



I just counted the pages of this transcript and see that the last page made number five and this will be number six; using both sides of the ZROX 'page' I will be able to stop with this page and not 'zap' the zrox budget too much-too severely. That's one of the most beautiful things that has happened to me in our own environment (SAIC). The Dean gave me permission to use the ZROX machine to run a number of manuscripts off of the book I was writing the last two years to send to publishers last summer. I decided that the book-form takes too-long for me to learn thru...so it is more meaningful for me to use the 'allowance' this way. See what a beautiful place SAIC is!!! Just full of contemporary technology to make it thru-art.

Well I have only made it thru about the first 10 minutes of the audio-tape that I planned to make for you all who requested a dub-of the tape...I hope this 'energy-out-pour' is accepted in evolutionary substitute-on-going and okay, instead of a 2 hour 'talky'...

If you want more 'talkies' and (perceptual-try-ons) come on up to the VIDEO DATA BANK and explore the environment of video-cassettes...Matt or myself or another student will show you how...we're here everyday.

Now FOR A STRING OF WORDS FROM THE REST OF THE AUDIO TAPE ...bye.

"...there is 100 and thousand other ways of doing it..."

"...it has to be done with the technology you have..."

"...you know I'm sick just by being in a bed in a hospital..."

"...the fifth-dimension is INTERACTION; patterns, structures, behaviors..."

"...what is the total field of technology that I have available..."

"...we've talked about art for hundreds of years; lets talk about something else..."

"...it's alright to study stuff like African Art and Classical Music; you just can't make it today..."

"...not the painting, not the video-tape but DOING...action..."

"...my discipline is COPYING; the harder I try to copy-the weirder it gets..."

"...different rythums all-of-a-sudden..."

"...we go to a nice 'safe' place and make an environment like an art gallery; WELL TRY ON YOUR OWN BEDROOM!..."

"...when is the last time you really had a surprise..."

"...its a time for exploring alternatives..."

"...six years ago there began this 'underground' thing with fone-phreaks; freaks who want to make Ma' Bell better..."

"...zip, it's open and zip, it's closed - without any knobs..."

"...human beings have the amazing capacity of being able to learn..."

"...and adapt..."

"...assumptions hold us back..."

"...there is no surprises in school anymore..."

"...when the shu fits; you wear it out..."

"...the farthest-out fashion design is the space suit that keeps a cosmo-not from becoming one with nothing in outer space (boiling)..."

"...successive times is only one illusion of movement..."

"...a hospital takes you in anytime/all the time..."

"...an electronic man-made environment is USER oriented..."

"...music' is only a very-very small knitch in the spectrum of sound-construct possibilities..."

"...how do you explain the fundamentals/there is no fundamentals in the present...the present is just mental-fun..."

"...if you make historically-consistant 'art' now, all you are doing is creating a future which is like that past and making the 'history' stronger..."

"...that's the ass-whole kind of view of looking backwards to see what tomorrow is going to look like..."

"...we can't have Ann Margret sitting on commercial tv in contemporary underwear; but we put her in a 30 year old 'honky-tonk' setting in a glitter-corset and get away with it..."

"...fantastic plastic bubbles..."